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initial *g*. However, in common conversation in North Germany six different sounds are heard for the one *g* of the written language, according as it is initial, medial or final: (1) initial *g* has the hard sound of *g* in *good*; (2) medial *g* after *a, o, u* and *au* (back vowels) has a sound not heard in English, being a sonant guttural spirant; (3) medial *g* after *i, e*, and unlauded vowels (front vowels) is a sonant palatal spirant, similar to *y* in *yes*; (4) final *g* after back vowels, like *ch* in *Bach*; (5) final *g* after front vowels, like *ch* in *ich*; (6) *g* in the combination *ng*, when not followed by a vowel, has the sound of *k*. The sound that is the least general of these is medial *g* after front vowels. In foreign words, as *regieren* etc., and often in German words in declamation and reading, the *g* is pronounced hard (as a sonant stop), but in ordinary conversation the sound described above under (3) is more common.

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APROPOS OF 'LA NAISSANCE DU CHEVALIER AU CYGNE.'

IN his extended and highly instructive review of 'La Naissance du Chevalier au Cygne' (*Romania* xix, pp. 314-340), M. GASTON PARIS submits the constitution of the text to a searching examination. Most of the emendations there offered need only to be seen to be accepted, several of the most satisfactory elucidations bearing upon difficulties on which I had in vain exercised my ingenuity; a few, however, of the suggested emendations are not so obviously convincing, and may warrant some further consideration.¹

Into the textual portion of the review have crept a certain number of typographical errors, which it will be desirable to rectify before proceeding to the cases in question. The misprints are as follows:—

Page 328, l. 28, for 232 read 242.

" " " 30 " 238 *en carger* read *encarger*.

" " " 31 " 245 read 345.

" " " 32 " 365 " 366.

¹ Not many of the proposed emendations turn upon the correctness of the MS. readings, but I have availed myself of an opportunity of collating questionable passages on the original MS. since the appearance of the review.

Page 328, l. 33, for 430 read 429.

" 329 " 11 " 1314 " 1354.

" " " " 1370 " 1358.

" " " 13 " 1469 " 1479.

" " " 15 " *Sacié* l. *Sacie* read *sacié* l. *sacie*.

" " " 18 " *en son mes garder* read *en son mesgarder*.

" " " 24 " 2185 read 2186.

" " " " 2187 " 2189.

" " " 25 " *le queis*, l. *l'egueis* read *le gueïs*, l. *l'egueis*.

" " " 26 " 2220 read 2221.

" " " 27 " *Quele* " *Qu'ele*.

" " " 36 " 2786 " 2787.

" " " 38 " 2846 " 2845.

" " " 44 " *canter* " *cante*.

" 330 " 1 " 3380 " 3350.

" " " 2 " *enanstes* read *en anstes*.

" " " 3 " *Rin* read *rin*.

" " " 31 " *Enbrivement* read *Enbrievement*.

A word as to one or two of the more general considerations which controlled the editor in his mode of dealing with the text. It was recognized, in the first place, that the *punctuation* is one of the most significant as well as delicate tests that can be applied in criticising the formal side of an *editio princeps*. The reviewer, while commending the "punctuation intelligente" as a whole (p. 328), takes exception to a particular feature of it: "2550 (et souvent ailleurs) il faut une virgule devant *si*." Verses 2550 and 2551, with two examples of the case in question, well illustrate the issue here raised. It is a point to which especial attention was given in the work of editing the text. I will quote the lines:

2550 Sus lieve *si* s'en va ens el palais plus grant

A son signor parler, *se*l troeve la seant

Sor une keute painte de paille escarimant.

In this passage a comma was intentionally set before the *si* (of *se*l) in verse 2551, but intentionally omitted before *si* in verse 2550. A similar discrimination was made as carefully as possible throughout the entire text, to mark respectively the closer or looser coördination of a "*si* clause" with its antecedent. The distinction is one which seems to me to have been well worth the making.

It is a constant embarrassment to the editor

of an ancient manuscript to decide how far to normalize the text with which he is dealing. My own preference is to lean toward the conservative side in cases involving a *peculiarity* rather than a mere blunder of author or scribe. Thus, the author of the 'Naissance' uses both *esperis* (Church Latin SPIRITUS) and *espirs* (verbal substantive from *espier* SPIRARE), choosing the one form or the other according to the requirements of the rhythm. In a single instance however (v. 1272), the scribe has introduced the form *esperis* where he could by no possibility have intended to use a trissyllable, and where, accordingly, *espirs* would have been in place:

Morte est belle Elïoxe, l'*esperis* s'en est alés.

In other words, the scribe has so far confounded the two forms as to treat *esperis* as if it were a dissyllable. The case is noteworthy, first because the word actually became dissyllabic in Mod. Fr. *esprit*, and secondly, because its only occurrence as a dissyllable in this text is in immediate proximity to *angeles*, regularly employed in O. Fr. as a dissyllable. The preceding verse is:

As sains *angeles* del ciel, se vos en puis proier,

so that it is scarcely straining the point to infer that the scribe, as he wrote, consciously associated in his mind his dissyllabic *esperis* with the dissyllabic *angeles*. In view of all this, I preferred to allow *esperis* to stand in the text, but in a note called attention to its peculiar use as a dissyllable. M. PARIS remarks: "1271, l'*esperis* corrigez l'*espirs*."—So again, p. 329, l. 36, M. PARIS remarks: "2814 il paraît inutile de faire un seul mot de l'*atre an*. Here not only is it the scribe who has connected the two words, but in so doing he has brought the phrase into a natural analogy with the similar compounds *antan* and *ouan*; I accordingly felt justified in "following copy." GODEFROY has only one citation for the word, in the form *autriant*.—One more instance may be noted. In line 3106 (cited by M. Paris, p. 329, two lines from below) I have allowed *fort paisant* to remain in the text, while indirectly indicating the more correct form in the notes (p. 118, l. 5). GODEFROY cites several instances of similar peculiar orthography of the word.

P. 328, l. 29, "252 *raïner* n'a pas de sens; je lirais *rainner* (A *regner*). The passage runs:

Vostre linages ert espandus outre mer,
Et jusqu'en Orient le verra on raïner.

The reading of *N* is clearly *rauner*, "your posterity shall be spread abroad beyond the sea, and shall [some day] be seen reunited in the distant East." The sense is doubtless not so good as that of MS. *A*, but as a natural offset to *espandus* in the preceding verse, is sufficiently plausible to account for *N*'s reading.

"751 *e il*, l. *cil*.—This emendation requires the insertion of a comma before *cil*.

"1265 *li sains*, c. *el sain*."—Correct further, to accord with this change, *Abrahans* to *Abraham* (genitive limiting *sain*).²

"1341 *de lor liu*, l. *desor lui*."—By using the word *lisez* rather than *corrigez*, M. PARIS evidently implies that this is merely a misreading of the editor. The MS. however has plainly *de lor liu* (with the *i* for *liu* indicated by a stroke). The emendation is none the less valid.

"1566 *anons ités*, c. *aversités* (la note est à effacer)."—M. PARIS has here overlooked the fact that according to his reading the construction would require the oblique case *aversité*—a second departure from the reading of the MS. which to my mind still further detracts from the probability of this emendation. The case is sufficiently interesting to warrant its re-presentation here. The passage is as follows:

1561 "E! las," ce dist Lotaires, "de grant dolor plénier
A fait mon cors avoir qui ço m'a fait nonchier;
Or avoie grant joie, or ai grant destorbier.
Ne se puet nus el monde longement leecier,
Qu'en la fin de se joie ne l'estuece estancier
Aucune *anons ités* qui fait son cuer ploier.

In the last line the MS. has *anonsites*, which GODEFROY (who has utilized this unpublished text in the preparation of his 'Dictionnaire') regards as a single word, treating it as a ἄπαξ λεγόμενον, and defining it as *aversité*. On

² It is curious that this emendation should not have occurred to me, in view of my own note to 2964, which reads: "l'*ort S. Abraham*! Godefroy, s. v. *hort*, cites Chanson d'Antioche 'Dans l'*or S. Abraan*.' From the Scripture parallel of Lazarus in Abraham's *bosom*, S. Luke xvi, 23, one would expect to find 'le *sein S. Abraham*.'"

the contrary, I regard *anons* as *anonce* and *ites*=*itels*, translating (in the note to the passage): 'No one in the world can long be happy without having, at the end of his joy, to endure some news such as causes his heart to sink.' M. PARIS (p. 330) takes exception to this rendering, apparently on the sole ground that *anons* for *anonce* is unwarranted; but it is suggested, in the note, that we may have here a simple case of elision (*anonce ités*). The use of *anonce* in this connection might perhaps seem somewhat unnatural, were it not for verse 1562, where an unhappy "announcement" is offered as precisely the cause of the king's sad reflection ("qui ço m'a fait nonchier"). I prefer still to stand by this rendering.

"1702 *Al mostre* l. *Al nestre*:" an emendation so certainly correct that I fully expected to find *Al naistre* on reconsulting the MS., and was surprised to discover that it was the scribe, and not the editor, who had misread the word *naistre*.

"2158 *qu'il*, c. pour la mesure *que il*." The MS., as my collation discloses, has *quil le*, which is better. Insert comma before *qu'il*.

"2186 *rivier*, c. *vivier*."—The MS. has *river*, and though v. 2160 reads *les oisiaus del vivier*, yet inasmuch as the same word reappears 2411,

Dont en va as fontaines, droit al cor des *riviers*
Ki la sorgent et corent dessous les oliviers,

where it is used with reference to the same spot as in 2186, the weight of probability seems to incline in favor of *rivier*; in other words, I take this to be an illustration of the familiar maxim of textual criticism, *difficilior lectio potior*, though here it is the scribe, and not M. PARIS, who has avoided the pitfall of the *facilior lectio*.

"2459 *li c. tel*." The passage reads in the MS.:

Je vos ferai le plait que mellor recovrier
En arés vos par moi, car en bien l'ai molt cier.

This I have emended to: "*Je vos ferai LI plait*," rendering, "I will make a plea for you to him, so that you will have," etc. M. PARIS, in turn, would read "*Je vos ferai tel plait*," and would still, apparently, render *vos* "for you," "I will make for you *such* a plea," but in view of the ambiguity of *Je vos ferai*, in this

latter reading, it appears to me preferable to emend as I have done.

"2721 *en son ciel* l. *ens ou ciel*."—The emendation is clearly correct, though the reading of the MS. is *sō*.

"2989 *dist la pucele*, l. *ço dist li rois*."—My brief note on this clause is, "*la pucele*, dative," which I believe M. PARIS will be ready to approve on second consideration. The passage stands: [Li rois]

Porvint a la pucele et conjoïe l'a:

"Fille," dist la pucele, "benois soit qui vos a
Nourie jusq'a hui."

"3391 *ajoutez pour la mesure je avant l'une*."—Here *je* is presumably a misprint for *jo*, since M. PARIS could not have overlooked the fact that in the verse

Et .ii. nes dont avrai je l'une a mon devis,

je would stand in the feminine cæsura and would accordingly count for naught in the measure.

"3487 *riu* l. *rin*."—Apropos of M. SCHELER'S note on *rin* (verse 2260 of his edition of BEUVON DE COMARCHIS entitled 'Beuves de Comarchis'), M. PARIS speaks (*Rom.* v, 118) of "le mot *rin*, qui est certainement a effacer de la langue et a remplacer par *riu* comme l'a déjà remarqué M. Tobler (*Gött. gel. Anz.*, 1874, p. 1044)"; and as lately as 1889 (*Rom.* xviii, 118), in his review of BARTSCH and HORNING, 'La Langue et la litt. fr.', M. PARIS says: "*Rin*, 'canal'; il faut *riu*." But in the same volume of *Rom.* (p. 508, note), at the end of MUSSAFIA'S rectifications to the same work, he writes: "Je profite de l'occasion pour rétracter ma remarque sur *rin*; ce mot, au sens de 'cours d'eau,' quelle qu'en soit l'origine, existe réellement en ancien français et est attesté par des rimes."³ The word *rin* is apparently not treated in KÖRTING'S new 'Lateinisch-romanisches Wörterbuch,' and I am not aware that any etymology has been proposed. Germanic *Rinne* (cf. Anglo-Saxon *rinne*) naturally suggests itself.

P. 330, l. 24 ff., M. PARIS remarks, in speaking of the editor's attempted explanation of O. Fr. *caure*: "*Caure* est expliqué par CALÖREM et chateur par CALÖREM; c'est ingénieux,

3. The note last quoted appeared after the publication of 'La Naissance.' In the MS. it is impossible to determine whether the scribe wrote *rin* or *riu*.

mais comment s'expliquerait CALÖRM? *Cau-re*, mot propre au N.-E., représente, à mon avis, un lat. vulg. CALÖRA formé sur le type de FRIGÖRA." I believe that the question is incidentally solved by SUCHIER in GRÖBER'S 'Grundriss' i, 638: "das Nebeneinander von *caure* und *calor* im Altfranzösischen, die freilich nicht mehr wie verschiedene Kasus desselben Worts, sondern wie zwei selbständige Wörter fungieren, deutet auf ein längeres Fortbestehen der lateinischen Flexion zurück."⁴

P. 331, l. 20. "La *Table des noms propres* n'est pas essez complète."—This criticism is most just. Being obliged, by unavoidable exigencies of publication, to print this vocabulary without revision of my cards, I should have made a point of begging indulgence beforehand for any omissions or defects.

In conclusion, I may be pardoned for pointing out that my doctor's dissertation, the edition of the 'Panthère d'Amours' for the *Société des anciens textes français*, did not appear in 1880, as M. PARIS has here, and in his 'Littérature française au moyen âge' p. 277, inadvertently remarked, but in 1885 (although assigned to the "exercice" of 1883 in the Society's accounts and bearing the latter date on the title-page). Nor will it be out of place if I call attention here to an error in M. PAUL MEYER'S report of vol. iii. of MOD. LANG. NOTES in *Rom.* xviii, 186: "M. Todd avait imprimé le dit des trois morts et des trois vifs dans la préface de son édition de la *Panthère d'amours* sans se rappeler que ce même opuscule avait déjà été publié par M. de Montaiglon." As a matter of fact, it will appear from a reference to the work in question that M. DE MONTAIGLON'S edition was collated by me on the original MS. in the Bibliothèque Nationale, as a result of which comparison various rectifications were made.

H. A. TODD.

AN EMENDATION IN THE ANGLO-SAXON GOSPELS. *Luke i, 5:*
of Abian tune.

THE meaning of the phrase *of Abian tune*, *Luke i, 5* of the Anglo-Saxon version of the Gospels, should be obvious from the record in

⁴ VAN HAMEL, vocab. to RENCLUS DE MOILIENS, derives *caure* from infin. CALËRE.

I. Chron, xxiv, of the determination by lot of the twenty-four courses of priestly service: the eighth course fell to Abijah. However in this instance the translator did not, as it appears, have this history well in mind, for he was by some means led to commit a mistranslation, which in its turn has occasioned a train of curious consequences in the Anglo-Saxon lexicons. The interest of the matter lies in this, that a special definition of *tūn* ('enclosure, town,') extending through a long tradition in lexicography, has been based solely on this isolated occurrence. This special definition is 'course, turn,' as first recorded by SOMNER (1659), in *v. tūne*, who also adds, after his reference to *Luke i, 5*, the illustration "*comeð tō tūne*, vicem vel locum obtinet sive capessit; taketh place, takes his turne." SKINNER ('Etymologicon,' 1671) does not cite this meaning of *town*; nor does SPELMAN ('Glossarium,' ed. of 1687), although he refers to *Luke xvi, 4* and *8*, for *tūnscipe* and *tūngerēfa*. BENSON (1701) repeats the two themes of SOMNER: "*tūn*, sepimentum, villa, hortus, territorium," and "*tūne*, vice, sepes, territorium." In the 'Etymologicum Anglicanum' of JUNIUS as edited by LYE (1743), only the usual definitions of *town* are found, but in LYE'S 'Dictionarium' (1772) the special meaning 'classis' is deduced from the phrase of *Abian tune* with the translation "*ex Abiæ classe*," and this is followed by an expansion in citations, in the manner of SOMNER, to show how *tūn* as 'vicis, locus' is employed in expressions like: "*cyman tō vel on tūne*, venire ad vicem, vel in vice sua"; "*bringan tō vel on tūne*, adducere ad vicem, vel in vice sua"; "*fēran on tūn*, ire ad vicem suam"; "*sīgan tō tūne*, tendere ad vicem suam"; "*ðæs ðe lencten on tūn geliden hæfde*, ex quo ver ad vicem suam appulisset." These citations are all from the Anglo-Saxon "Menologium." BOSWORTH (1838), under the fourth definition of *tūn*, "a class, course, turn," appropriates LYE'S article—without acknowledgment—but inserts the opinion of MR. CARDALE, that *tūn* or *tūne* in the expressions cited from the "Menologium" "is a mere expletive." We next come to ETTMÜLLER (*Vorda Vealhstōd*, 1851), to be surprised by another unacknowledged reproduction of the details in LYE, with no change